

# SABICAS



*Rey del Flamenco*

# Sabicas

## *Rey del Flamenco*

Transcrito por / transcrit par  
Alain Faucher

AFFEDIS  
17, rue Anatole France  
95600 Eaubonne France  
E-Mail: [aff@easynet.fr](mailto:aff@easynet.fr)

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*Sabicas Rey del Flamenco ABC S.526*

## EL ETERNO SABICAS

Entre la multitud de artistas existentes, pocos alcanzan la categoría de mito. Pocos son los que, guiados por el impulso de la pasión que enciende la simple evocación de su nombre, dejan su huella impresa en los anales de la historia. Sabicas es uno de ellos.

Por su dimensión e irresistible magia, el mundo musical inventado por Sabicas no tiene edad. Es de siempre. Todos los maestros del flamenco contemporáneo reconocen en él el inolvidable tocao que les hizo soñar y que a menudo les inspiró.

El itinerario glorioso de Agustín Castellón, Niño Sabicas (1912-1990), no está sin embargo exento de paradojas. Nacido en Navarra, lejos de Andaluc a, construy  su leyenda en Am rica, lejos de Espa a. El destino es a menudo ir nico.

Apenas el gitanito de Pamplona acababa de obtener de regalo su primera guitarra, ya se revelaba como un prodigio. Dado que nadie en su entorno pod a instruirle seriamente, no tuvo m s remedio que hacer su aprendizaje solo, escuchando las grabaciones por entonces disponibles. Pronto se convirti  en el virtuoso m s grande de su generaci n, insuperable por mucho tiempo. Elev  todos los dominios de la t cnica a niveles que nadie hubiera imaginado. Gracias a la velocidad, sonido y pulcritud de ejecuci n, gracias al n mero y a la riqueza de sus composiciones dejar a atr s a todos sus contempor neos. Dotado de un comp s fenomenal era, as  mismo, un acompa ador sin par, en particular del baile.

Tras un debut en el oficio con los artistas m s grandes de su tiempo (la Ni a de los Pemes y Manuel Torres entre otros) se uni  en Buenos Aires, 1937, con la compa a de Carmen Amaya, otra figura soberana, durante a os de giras triunfales. M s tarde se estableci  en M jico, donde permanecer a diez a os antes de instalarse definitivamente en Nueva York, en 1955. Como dan fe los m s de cincuenta discos grabados por  l, su carrera se encuentra compartida entre el acompa amiento y la guitarra instrumental. Pero los aficionados conservan sobre todo su imagen de primer concertista flamenco profesional.

La perfecci n formal y el virtuosismo de Sabicas han impuesto enormes exigencias al toque flamenco, mientras que su genio ha dilatado el horizonte. Su t cnica, su estilo y su inmensa producci n anuncian la guitarra de hoy que sin  l no habr a podido alcanzar la culminaci n. En conclusi n, su m sica posee, de modo muy particular, un poder de hechizo que no suele encontrarse en otros.  Cu ntos tocaores han causado si no tal influencia en un auditorio por el sortilegio de su toque? Sabicas era un mago.

El hombre se fue, pero la obra permanece. Podemos hallarla en grabaciones. Menos mal. Pero si  sta fue creada en su d a, a n hoy queda por escribir; salvo el excelente trabajo de Joseph Trotter en la publicaci n *Flamenco Puro* de los a os 70, nada notable ha sido publicado de Sabicas. Y sin embargo no es materia lo que falta. Ello se debe a la reciente y fulgurante evoluci n de la guitarra flamenca, pero m s a n a su car cter instant neo, vol til y a su tradici n oral. Transcribir dicha obra podr a parecer contraproducente, puesto que no es precisamente en el papel donde se hace y toma vida. A pesar de todo, la partitura le confiere un segundo nacimiento y permite a lo mejor del repertorio estar definitivamente presente y pasar intacto a la posteridad. La aportaci n de Sabicas la sit a m s all  de todas las modas. Pero el tiempo, si no altera la obra s  erosiona nuestra memoria. Por ello me considero particularmente feliz proponiendo la presente selecci n, a sabiendas de que participa en esta necesaria tarea de transmisi n y responde a una muy larga espera.

Alain Faucher, Par s, 1999  
traducci n: Paco de la Rosa

## PREFACIO

Cuando a principios del año 1966 Sabicas graba el disco *Rey del Flamenco*, ya ha alcanzado en su evolución musical una segunda madurez. Su discurso ha conseguido emanciparse de Ramón Montoya y su personalidad se expresa libremente. El estilo se decanta, las ideas continúan siendo tan abundantes como de costumbre, surgen nuevas armonías.

Para los guitarristas, lo más notable reside en el dominio absoluto de la utilización del mástil y la racionalidad de la digitación. En Sabicas, la búsqueda de la ergonomía se ha convertido, en ese estadio, en una estética, en un arte en sí. Es conocida su predilección por los acordes disminuidos de soberbios y fáciles efectos producidos al recorrer el mástil mediante desplazamientos de tres trastes. Sabicas lo usaba ampliamente desde sus inicios, lo encontramos, por ejemplo, en el trémolo de *Olé mi Cádiz* p. 58, pentagramas 3 y 4, o bien en el *Zapateado en Re*, p. 33, pentagrama 4. Pero en otros tipos de desarrollos obtiene también un resultado muy eficaz con una extrema economía de medios, sabiendo reducir al mínimo el recurso de las cejillas y utilizar juiciosamente las cuerdas al aire. Ver por ejemplo el final de *Aires de Puerto Real*, por la elegancia de encadenamientos p. 15, pentagrama 4 y 9, y p. 19, pentagrama 2. La relación entre la cantidad de trabajo desarrollado por la mano izquierda y la "cantidad" de música producida es sorprendente. Si la metáfora no fuese tan iconoclasta se podría hablar de una relación calidad-precio insuperable.

La soleá *Aires de Puerto Real*, como acabamos de observar, ilustra brillantemente la buena armonía entre la inventiva musical y la inteligencia de las digitaciones. Descubrimos una profusión de falsetas inéditas que renuevan casi totalmente el material del autor en este palo. Se notará la ausencia de variación en trémolo, bastante inhabitual, que a pesar de todo pasa desapercibida dado lo apretado y coherente del conjunto.

El *Zapateado en Re* era una de las piezas favoritas del autor y su público. Sabicas, creador incansable en busca de innovación, ha transportado a la tonalidad abierta de Re un estilo tradicionalmente tocado en Do. Las magníficas sucesiones de acordes arpegiados fuerzan la admiración por su aptitud para construir una línea lógica y por la mecánica desahogada de la mano izquierda.

Es sin embargo el tema de las campanas el que nos maravilla más, magnificado por su repetición con armónicos. Sabicas está acostumbrado a ese método, recordemos otra obra maestra en Re, la *Gualira melódica*. Aquellas campanillas con ecos de caja de música harían pensar casi en el glockenspiel de Papageno. ¿Oíría Sabicas la Flauta Mágica?

Es interesante resaltar que originalmente tocaba este fragmento mediante armónicos artificiales, con una técnica de mano derecha muy personal en la que el pulgar ejecuta la nota en lugar del anular. Al final adoptaría la forma aquí transcrita, con armónicos naturales. En lo concerniente a la ejecución, he añadido entre paréntesis, en tres lugares, una digitación que -todo ocurre- parece ajustarse más naturalmente a los dedos que la del propio autor, tal como se observa en algunos videos.

La malagueña, como la farruca y la danza mora, ocupa un lugar privilegiado en el repertorio de Sabicas. Se nutre de una fuente de inspiración continua, razón por la cual, sin duda, su genio se expresa mejor. Podríamos afirmar que nadie le ha igualado en dichos estilos. *La Trinidad* es la más acaba de todas, prácticamente una síntesis de sus ideas más bellas. No le falta más que la copla y el trémolo de *Brisas de la Caleta* para estar completa.

Olé mi Cádiz empieza en Mim y evoluciona en MiM. Son las tonalidades respectivas de las alegrías de Córdoba y de la Rosa según una clasificación hoy abandonada. Sabicas ha dejado pocas alegrías en dichas tonalidades por preferir el LaM, más usual. Ello representaría de por sí un cierto interés por esta pieza si por otra parte no fuese sencillamente magnífica. La atmósfera del Mim, los temas hábilmente desarrollados y la facilidad técnica invitarán al lector a entrar en el estudio de la presente selección a través de esta suntuosa puerta.

*Sentimiento gitano* conlleva ya una visión muy moderna de la siguiyria y prefigura, en determinados momentos, el estilo actual (véase p. 73, pentagramas 1 a 4, o bien p. 74, pentagrama 3 hasta p. 75, pentagrama 1). Conviene subrayar igualmente un enfoque voluntario espectacular y demostrativo al cual Sabicas no desdeñaba recurrir para subyugar a su público. La falseta de p. 67, pentagrama 1 a p. 68, pentagrama 1, muestra el ejemplo en una cascada de semicorcheas que da la sensación de no querer pararse nunca. El remate llega casi como un alivio: el oyente, a punto de pedir la gracia, puede

por fin volver a respirar. La construcción es hermosa, sin embargo el efecto prima sobre la idea musical. ¡Que importa!, la guitarra flamenca está hecha de tal modo que gusta de alternar los momentos más profundos con el arte pirotécnico, la sombra y la luz.

*Embrujo de Huelva* resume la "manera" Sabicas. Junto a los largos arpegios característicos del fandango encontramos falsetas antiguas (p. 81, pentagramas 2 y 3, o el final en alzapúa), una alusión a la danza mora (p. 64), y la cita de un extracto del *Tientos de los tres ríos* (p. 86, pentagramas 3 y 4) mutado para dicha ocasión de binario en ternario. La forma sincopada y evolucionada del estribillo nos sitúa ya en la época contemporánea.

## SOBRE EL SONIDO Y LA TECNICA

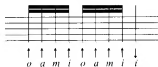
Se podría disertar a lo largo de columnas enteras sobre el sonido de Sabicas. Qué decir, sino que nadie ha hecho sonar el instrumento como él. Fuerza y percusión, pero con redondez e incluso con finura, hacen que se le reconozca entre todos y se le acepte todavía como un modelo. La guitarra de Sabicas es la más perfecta identificación del sonido flamenco.

Ciertas soluciones técnicas que no son más que suyas requieren determinadas precisiones.

Los rasgueados siguen la fórmula habitual con vuelta del índice:



pero en los desarrollos largos y continuos, dicha vuelta queda suprimida:



es el caso por ejemplo al final del *Zapateado* y de *Sentimiento gitano*, las introducciones de *Olé mi Cádiz* y *Embrujo de Huelva*. Aun así, he escrito todos los rasgueados sin tener en cuenta dicha particularidad, prefiriendo ajustarme a los automatismos de los guitarristas de hoy en día.

La técnica de oposición pulgar-índice/medio (ej. *La Trinidad*, p. 46 y 47) se ve substituida por pulgar-índice/anular cuando en los agudos no hay canto sino "pedal" (ej. *La Trinidad* de nuevo, en la conclusión del trémolo, p. 50, pentagramas 1 y 2). La razón equivale aquí a ganar fuerza e intensidad.

Las idas y vueltas del índice son de hecho ejecutadas por los dedos medio + anular juntos. Con objeto de no hacer más pesada la lectura, he pasado por alto ese detalle por considerarlo más bien anecdótico.

El golpe puede hacerse con la vuelta del pulgar, golpeando la tabla bajo los agudos (*Sentimiento gitano*, p. 67, pentagrama 4, tercer compás).

Los apagados se efectúan con el dedo pequeño de la mano izquierda, presionando las cuerdas contra el mástil. Se reconocen en las semicorcheas, alternando con silencios de éstas (*Aire de Puerto Real*, p. 18, pentagrama 3, y *Olé mi Cádiz*, p. 62, pentagrama 1).

## SOBRE LA ESCRITURA

- las notas entre paréntesis no se tocan, sino que indican la posición completa de la mano izquierda (salvo en los armónicos del *Zapateado*, cf. infra).
- las alteraciones accidentales no valen más que para la altura en que se encuentran, y no a la octava.
- en las secciones no medidas (*La Trinidad*), un pentagrama equivale a un compás, en lo concerniente a alteraciones accidentales.

A.F.



## ETERNEL SABICAS

Peu d'artistes, parmi la multitude, atteignent le statut de mythe. Peu sont ceux qui, par les élans de passion que soulève la simple évocation de leur nom, gravent à jamais leur empreinte dans l'histoire. Sabicas est de ceux-là.

Par son ampleur et son irrésistible magie, le monde musical qu'il a inventé n'a pas d'âge. Il est de toujours. Tous les maîtres du flamenco contemporain reconnaissent en lui l'inoubliable *tocaor* qui les a fait rêver et souvent inspirés.

L'itinéraire glorieux d'Agustín Castellón Campos, Niño Sabicas (1912-1990), n'est pourtant pas exempt de paradoxes. Né en Navarre, loin de l'Andalousie, il a construit sa légende en Amérique, loin de l'Espagne. Le Destin est parfois facétieux.

À peine le petit gamin gitan de Pampelune venait-il de se faire offrir sa première guitare qu'il se révélait comme un prodige. Personne parmi son entourage n'étant en mesure de l'instruire sérieusement, il dut faire seul son apprentissage, par l'écoute des enregistrements disponibles alors. Bientôt il devenait le plus grand virtuose de sa génération, et pour très longtemps insurpassable. Il éleva tous les domaines de la technique à un niveau que personne n'aurait osé imaginer. Par la vélocité, le son, la propreté d'exécution, le nombre et la richesse et de ses compositions il laissait bien loin derrière lui tous ses contemporains. Doué d'un *compás* phénoménal il était aussi un accompagnateur sans pareil, notamment de la danse.

Après un début dans le métier avec les plus grands artistes de son temps (La Niña de los Peines, Manuel Torres, entre autres) il rejoint à Buenos Aires, en 1937, la compagnie de Carmen Amaya, autre figure souveraine, pour des années de tournées triomphales. Plus tard il s'établit à Mexico où il restera longtemps avant de se fixer définitivement à New York, en 1955. Comme l'atteste la cinquantaine de disques qu'il a enregistrés, sa carrière se partage entre l'accompagnement et la guitare instrumentale. Mais les *aficionados* retiennent surtout de lui l'image du premier concertiste flamenco professionnel.

La perfection formelle et la virtuosité de Sabicas ont imposé des normes exigeantes au *toque* flamenco tandis que son génie en a élargi l'horizon. Sa technique, son style et son immense production annoncent la guitare d'aujourd'hui qui sans lui n'aurait pas atteint les hauteurs où elle culmine. Enfin, et surtout, sa musique a un pouvoir d'envoûtement que l'on retrouve difficilement chez d'autres. Combien de *tocaores* ont eu comme lui une telle emprise sur leur auditoire par le sortilège de leur jeu? Sabicas était un magicien.

L'homme n'est plus, certes, mais l'œuvre demeure. On la trouve dans ses enregistrements. Fort bien. Mais si elle a été créée, il reste encore à l'écrire car hormis l'excellent travail de Joseph Trotter sur l'album *Flamenco Puro*, dans les années 70, rien de notable n'a été édité de Sabicas. Et pourtant ce n'est pas la matière qui fait défaut! Cela tient à la récente et fulgurante évolution de la guitare flamenca mais plus encore à son caractère instantané et volatil, à sa tradition orale. La transcrire pourrait sembler contre nature car ce n'est pas sur le papier qu'elle se fait et prend vie. Cependant la partition lui donne une deuxième naissance et permet au meilleur du répertoire d'être définitivement présent et passer intact à la postérité. L'apport de Sabicas le situe au-delà de toutes les modes mais le temps, s'il n'altère pas l'œuvre, érode nos mémoires. Voilà pourquoi je suis particulièrement heureux de proposer le présent recueil, sachant qu'il participe à cette nécessaire tâche de transmission, et qu'il répond à une très large attente.

Alain Faucher, Paris, 1999



## AVANT-PROPOS

Lorsqu'au début de l'année 1966 Sabicas enregistre l'album *Rey del Flamenco*, il est parvenu, dans son évolution musicale, à une deuxième maturité. Son discours est maintenant dégagé de Ramón Montoya et sa personnalité s'exprime librement. Le style se décante, les idées sont toujours aussi abondantes, des harmonies nouvelles apparaissent.

Pour les guitaristes, le plus remarquable réside dans la maîtrise absolue de l'utilisation du manche et la rationalité des doigts. Chez Sabicas la recherche de l'ergonomie est devenue à ce stade une esthétique, un art en soi. On connaît sa prédilection pour les accords diminués aux superbes et faciles effets produits en parcourant le manche par déplacements de trois cases. Sabicas en usait largement depuis ses débuts et on en rencontre par exemple, dans le trémolo de *Olé mi Cádiz* p. 58, portées 3 et 4, ou bien dans le *Zapateado en Re*, p. 33, portée 4. Mais dans d'autres types de développements il obtient aussi un résultat très efficace avec une extrême économie de moyens, sachant réduire au minimum le recours aux barrés et utiliser judicieusement les cordes à vide. Voir par exemple le finale de *Aires de Puerto Real*, p. 28, portées 2 à 4, ou le finale de *La Trinidad*, p. 53, portées 2 à 4, facilités dans ces deux cas par la tonalité de Mi. Citons de nouveau *Aires de Puerto Real* pour l'élégance des enchaînements p. 15, portée 4 et p. 19, portée 2. Le rapport entre la quantité de travail fourni par la main gauche et la "quantité" de musique produite est surprenant. Si la métaphore n'était pas aussi iconoclaste on pourrait parler d'un rapport qualité-prix imbattable!

La *soleá Aires de Puerto Real*, comme nous venons de l'observer, illustre brillamment cette entente entre l'inventivité musicale et l'intelligence des doigts. Nous y découvrons une profusion de *falsetas* inédites qui renouvellent presque totalement le matériau de l'auteur dans ce *palo*. On notera l'absence de variation en trémolo, assez inhabituelle, qui cependant passe inaperçue tant l'ensemble est serré et cohérent.

Le *Zapateado en Re* était un des morceaux favoris de l'auteur et de son public. Sabicas, créateur sans cesse en quête d'innovation, a transposé dans la tonalité ouverte de Ré un style traditionnellement joué en Do. Les magnifiques suites d'accords arpégés forcent l'admiration pour son aptitude à construire une ligne logique et à la mécanique main gauche aisée.

C'est cependant le thème des *campanas* qui nous émerveille le plus, magnifié par sa reprise en harmoniques. Sabicas est coutumier du procédé, rappelons un autre chef-d'œuvre en Ré, la *Guajira melodica*. Ces clochettes aux échos de boîte à musique feraient presque penser au *glockenspiel* de Papageno. Sabicas aurait-il entendu la Flûte Enchantée?

Il est intéressant de noter qu'originellement il jouait ce passage en harmoniques artificiels, avec une technique main droite très personnelle, où le pouce fait la note au lieu de l'annulaire. Sur le tard il adopta la forme ici transcrite, en harmoniques naturels. Concernant l'exécution, j'ai ajouté entre parenthèses, en 3 endroits, un doigté qui – tout arrive – semble tomber plus naturellement sous les doigts que celui de l'auteur lui-même, tel qu'observé sur les vidéos.

La *malagueña*, comme la *farruca* et la *danza mora*, occupe une place privilégiée dans le répertoire de Sabicas. Il y puise une source d'inspiration continue et c'est peut-être là que son génie propre s'y exprime le mieux. On peut affirmer que personne ne l'a jamais égalé dans ces styles. *La Trinidad* est la plus aboutie de son registre, presque une synthèse de ses plus belles idées. Il ne lui manque que la *copla* et le trémolo de *Brisas de la Caleta* pour être complète.

*Olé mi Cádiz* est en Mim puis MiM. Ce sont les tonalités respectives des *alegrias de Córdoba* et de la *Rosa*, selon une classification aujourd'hui abandonnée. Sabicas a laissé peu d'*alegrias* dans ces tonalités, leur préférant le LaM, plus usuel. Ce serait déjà un intérêt certain pour cette pièce si par ailleurs elle n'était pas tout simplement magnifique. Le climat du Mim, les thèmes habilement développés et la facilité technique inviteront le lecteur à entrer dans l'étude de ce recueil par cette somptueuse porte.

*Sentimiento gitano* porte un regard déjà très moderne sur la *siguiriya* et préfigure, par endroits, le style actuel (voir p. 73, portées 1 à 4 ou bien p. 74, portée 3 à p. 75, portée 1). Il faut souligner également une approche volontiers spectaculaire et démonstrative à laquelle Sabicas ne dédaignait pas recourir pour subjuguier son public. La *falseta* située p. 67, portée 1 à p. 68, portée 1 en donne l'exemple dans une cascade de doubles croches qui donne la sensation de ne jamais vouloir s'arrêter.

Le *remate* arrive presque comme un soulagement : l'auditeur, sur le point de demander grâce, peut enfin reprendre son souffle. La construction est belle, pourtant l'effet prime sur l'idée musicale. Qu'importe, la guitare flamenca est ainsi faite qu'elle aime alterner les moments les plus profonds avec l'art pyrotechnique, l'ombre et la lumière.


*Embrujo de Huelva* résume la "manière" Sabicas. A côté des longs arpèges caractéristiques du *fandango* on retrouve des *falsetas* anciennes (p. 81, portées 2 et 3, ou le finale en *alzapiña*), une allusion à la *danza mora* (p. 64), et la citation d'un extrait du *Tientos de los tres rios* (p. 86, portées 3 et 4) transposé pour l'occasion de binaire en ternaire. La forme syncopée et évoluée du refrain nous situe déjà dans l'époque contemporaine.

## SUR LE SON ET LA TECHNIQUE

On pourrait disserter des colonnes entières sur le son de Sabicas. Que dire, sinon que personne n'a fait sonner l'instrument comme lui. Puissance, percussion, mais avec rondeur et même finesse le font reconnaître entre tous, et accepter aujourd'hui encore comme un modèle. La guitare de Sabicas est la plus parfaite identification du son flamenco.


Certaines solutions techniques qui n'appartiennent qu'à lui appellent quelques précisions.

Les *rasgueados* suivent la formule habituelle avec retour de l'index :



The diagram shows a musical staff with two measures. Above the staff, there are two groups of four vertical arrows pointing up, representing strums. Below the staff, the notes are labeled 'o a m i i' for the first measure and 'o a m i i' for the second measure, indicating a specific fingering pattern.

mais dans les développements longs et continus, ce retour est supprimé :



The diagram shows a musical staff with two measures. Above the staff, there are two groups of four vertical arrows pointing up, representing strums. Below the staff, the notes are labeled 'o a m i i' for the first measure and 'o a m i i' for the second measure, indicating a specific fingering pattern.

c'est le cas par exemple dans les finales du *Zapateado* et de *Sentimiento gitano*, les intros de *Olé mi Cádiz* et *Embrujo de Huelva*. J'ai écrit cependant tous les *rasgueados* sans tenir compte de cette particularité préférant me conformer aux automatismes des guitaristes d'aujourd'hui.

La technique d'opposition pouce-index/majeur (ex. *La Trinidad*, p. 46 et 47) se voit substituer pouce-annulaire/majeur lorsqu'à l'aigu il n'y a pas de chant, mais une pédale (ex. *La Trinidad* encore, dans la conclusion du trémolo, p. 50, portées 1 et 2). La raison est le gain en puissance et en intensité.

Les allers-retours de l'index sont en fait exécutés par les deux doigts majeur + annulaire ensemble. Afin de ne pas alourdir la lecture, je suis passé outre ce détail plutôt anecdotique.

Le *golpe* peut se faire par retour du pouce, frappant la table sous les aigus (*Sentimiento gitano*, p. 67, portée 4, 3ème mesure)

Les amortis sont effectués par le petit doigt de la main gauche plaquant les cordes sur le manche. Ils se reconnaissent aux doubles croches alternant avec des quarts de soupirs (*Aires de Puerto Real*, p. 18, portée 3, et *Olé mi Cádiz*, p. 62, portée 1).

## SUR L'ECRITURE

- les notes entre parenthèses ne sont pas jouées, mais indiquent la position complète de la main gauche (sauf dans les harmoniques du *Zapateado*, cf. infra)
- les altérations accidentelles ne valent que pour la hauteur où elles se trouvent, pas à l'octave
- dans les sections non mesurées (*La Trinidad*), une portée vaut pour une mesure concernant les altérations accidentelles.

A.F.



*a m i p i m a p i m a p i m a*

TAB: 0 0 1 3 2 0 3 2 1 0 0 3 2 0 2 3 1 0 0 3 2 0 2 3 1 0 0 3 2 0 2 3 1 0 0

III

*p i m a p i m a p... p i m a m i p i p a m i*

TAB: 3 2 0 2 3 1 0 0 3 2 0 3 1 0 0 2 1 0 3 5 6 5 5 5 5 6 0 3

VII

*p p a m i p p a m i p p a m p a m p p a m i p... i*

TAB: 5 6 0 5 5 6 0 5 6 5 3 0 0 9 9 9 0 7 9 9 0

V VII

*p a m i p i m a i m i p a m i p i m a i m i p a m i p a m i p p*

TAB: 0 6 7 7 6 0 5 0 6 7 0 0 9 9 0 7 0 0 9 0 8 0 8 7 9 7 10 8

V

IV

III

*p t m a p... i p p i p... i p... i p i p i p i p i p*

TAB: 0 9 0 7 9 9 8 7 5 8 7 7 5 6 5 7 5 4 6 4 3 5

II

*i p... i p... i p... i p...*

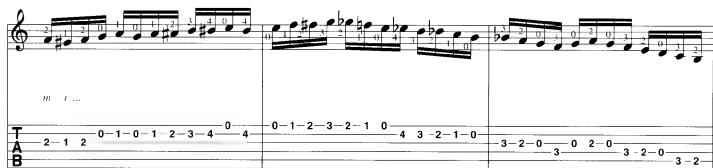
TAB: 3 3 2 4 4 2 0 0 5 4 2 0 3 2 0 3 2

*...p... p i p... i p i m p i p*

TAB: 1 0 4 3 2 1 0 3 0 2 3 0 2 1 0 0 1 0 1 3 1 0

*p i m p p i m p i p i m a p i p p i p p i p... p i p...*

TAB: 2 1 0 1 0 0 2 1 0 0 0 0 0 0 2 1 0 0 2 1 0 0



First system of musical notation. The staff shows a melodic line with various intervals and accidentals. Below the staff, the letters T, A, and B are aligned with a sequence of numbers representing fret positions for each string.

*m i ...*

T  
A  
B

2-1 2 0-1-0-1 2-3-4 0 4 0-1-2-3-2-1 0 4 3-2-1-0 3-2-0 3 0 2-0 3-2-0 3-2

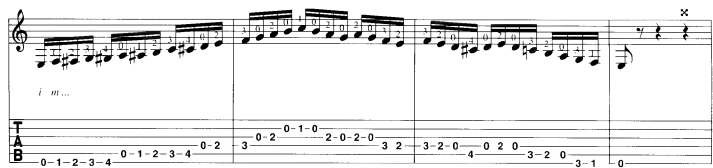


Second system of musical notation. The staff shows a melodic line with various intervals and accidentals. Below the staff, the letters T, A, and B are aligned with a sequence of numbers representing fret positions for each string.

*... m i p p i m i ...*

T  
A  
B

1 0-1-3 0 1-3-0-1 2 0 2 0 4 0 5 0 5 0 5 0 5 5

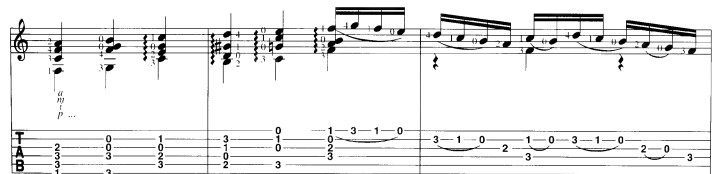


Third system of musical notation. The staff shows a melodic line with various intervals and accidentals. Below the staff, the letters T, A, and B are aligned with a sequence of numbers representing fret positions for each string. The system ends with a double bar line and a cross symbol.

*i m ...*

T  
A  
B

0-1-2-3-4 0-1-2-3-4 0-2 3 0-2 0-1-0 2-0-2-0 3 2 3-2-0 4 0 2 0 3-2 0 3-1 0



Fourth system of musical notation. The staff shows a melodic line with various intervals and accidentals. Below the staff, the letters T, A, and B are aligned with a sequence of numbers representing fret positions for each string.

*ap i p ...*

T  
A  
B

2 0 1 3 0 1 1-3-1-0 3 1 0 1 0 3 1 0 2 0 3  
3 0 0 0 0 0 2 3 0 3 0 2 0 3  
1 3 3 2 3 0 3 3 0 3 0 3 0 3

[illegible]

Cl —

$\text{a m i ...}$

TAB: 5 2 4 2 3 2 3 | 1 2 0 2 3 1 2 3 | 2 2 3 2 4 2 3 | 0 0 1 0 0

$\text{p i m a m i p i m a}$

TAB: 3 2 0 0 2 3 2 0 | 3 2 0 3 0 3 2 4 | 0 0 1 0 0

$\text{p i m a i m i ...}$

TAB: 3 2 0 1 2 3 4 0 1 3 1 | 0 5 5 4 4 7 7 5 5 8 8 7 | 7 10 10 8 8 7 7 | 10 10 8 7 10 8 | 8 8 7 9

CVII — CV —

$\text{p ... simile}$

TAB: 8 10 7 10 8 7 8 7 10 | 8 7 5 5 5 6 7 | 5 6 0 4 5 4 0 | 0 0 0 0 0



[illegible]

Musical score for "The Rose Tree" (No. 10). The score is written for a single melodic line on a treble clef staff. The key signature changes from C major to F# major (one sharp). The time signature is common time (C). The melody consists of several measures of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and a repeat sign. Below the staff is a tablature line labeled "TAB" with fret numbers (0-4) corresponding to the notes on the staff.

*simile*

*p ...*

*p i p ... i i ...*

TAB

5-4-2-0-2-0 3-2-0 2-3 0-3-4-0 4-5 0 2-3 0-5-4-4-2-0 3

0 2 1 0 2

*p ...*

*p i p ... i i ...*

TAB

3-0-2-4-2-0-2-0 3 2-3 0-2-0-2 1-0-1 1-0 3-1-0 2-1-0 3

0 2 1 0 2

*p ...*

*p i p ... i i ...*

TAB

3-2 1-3-1-0 2-0 3 2-3 1-3-2-0 2-3 1 3-2 0 1-3 0 4-3-1

0 2 1 0 2

*p ...*

*p i p ... i i ...*

TAB

2-3-2-0 3 3-1 1-0 0-0 0-1 0-1 3-3 1-0 1-3 3-3 1-0 1

0 2 1 0 2

First system of musical notation. The treble staff contains a melody with triplets and slurs, marked with *p* and *i*. The bass staff contains a bass line with triplets and slurs. The system is divided into four measures. The first measure has a *p* marking. The second measure has an *i* marking. The third measure has a *p* marking. The fourth measure has a *p* marking and a cross symbol (X) above the staff.

TAB: 3-2-0 3-2-0 0 2-3-5 3-0-2 0-2-0 0 2-3-0

Second system of musical notation. The treble staff contains a melody with slurs and a *simile* marking. The bass staff contains a bass line with slurs. The system is divided into four measures. The first measure has a *i* marking. The second measure has a *i* marking. The third measure has a *i* marking. The fourth measure has a *i* marking and a cross symbol (X) above the staff.

TAB: 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0

Third system of musical notation. The treble staff contains a melody with slurs and a *simile* marking. The bass staff contains a bass line with slurs. The system is divided into four measures. The first measure has a *i* marking. The second measure has a *i* marking. The third measure has a *i* marking. The fourth measure has a *i* marking and a cross symbol (X) above the staff.

TAB: 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0 0-2-3-2-0

Fourth system of musical notation. The treble staff contains a melody with slurs and a *simile* marking. The bass staff contains a bass line with slurs. The system is divided into four measures. The first measure has a *i* marking. The second measure has a *p* marking. The third measure has a *i* marking. The fourth measure has a *i* marking and a cross symbol (X) above the staff.

TAB: 3-0-1 0-1-0 0-1-0 0-1-0 0-1-0 0-1-0 0-1-0 0-1-0

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a triplet marked with an 'x'. The bottom staff shows fingerings for the left hand (labeled T, A, B) with numbers 1-3 and 2-3. Dynamics include *p* and *i*.

Second system of musical notation. The top staff continues the melodic line with various note values and slurs. The bottom staff shows fingerings for the left hand (labeled T, A, B) with numbers 1-4, 3-0, 3-0, 3-2, 1-4, 2-0, 2-0, 3-2, 4-5, 6-5, 4, 7, 5, 4, 6, 4, 5. Dynamics include *p*, *i*, and *p*.

Third system of musical notation. The top staff includes a triplet marked 'simile'. The bottom staff shows fingerings for the left hand (labeled T, A, B) with numbers 3-6, 3, 3, 0, 0, 6-9, 6, 7, 6, 0, 0, 9-12, 9, 9, 0, 0, 0, 0, 9, 7, 9, 0, 0, 0. Dynamics include *p*, *t*, *p*, *i*, and *p*.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff shows fingerings for the left hand (labeled T, A, B) with numbers 6-9, 6, 7, 6, 0, 0, 3-6, 3, 3, 0, 0, 1-4, 1, 3, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Dynamics include *p*, *i*, *p*, *i*, and *p*.

## CII

Treble clef, key of D major. Lyrics: *p i p... p i p... p i p p i p... p i p... i i...*  
 TAB: 2 2 2 5 4 3 2 | 0 0 3 2 1 0 | 2 3 2 | 0 0 0 0 0  
 Bass: 5 3 2 | 3 2 3 0 3 2 1 0 | 1 3 2 | 0 4 3 1 0

## CII

Treble clef, key of D major. Lyrics: *p i p... t p... i p i p... i p i p... i p... i p...*  
 TAB: 2 2 2 2 | 0 3 0 0 | 2 3 2 | 0 0 0 0  
 Bass: 5 3 5 4 | 3 2 3 2 | 1 3 1 0 3 1 | 0

Treble clef, key of D major. Lyrics: *p p p i p i... p i... p i m a p...*  
 TAB: 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 1 0 0 0 0  
 Bass: 2 2 3 4 5 | 2 3 4 3 2 | 5 4 3 | 0 2 3 1 0

Treble clef, key of D major. Lyrics: *p i m a p i p i p i m a p... i m a p p i m a p m p...*  
 TAB: 1 0 0 1 0 | 0 1 0 0 2 4 2 0 | 0 1 0 4 2 0 | 0 0 1 0 0  
 Bass: 2 1 3 2 0 | 3 2 3 0 2 4 2 0 | 3 0 2 2 3 | 0 2 1 0 0

CI —————

*simile*

*p* *mp* *p*

*a m i* *a m p ... i*

T 5 5 5 3 1 2 3 4 2 3  
A 2 3 2 3 0 3 2 3 2 3  
B 0 3 0 3 1 3 2 3 0 0

*p* *mp* *p*

*a m i p ... a m p ... i*

T 0 0 0 0 0 0 0 0 0 0  
A 2 3 2 3 2 3 2 3 2 3  
B 0 3 0 3 0 3 0 3 0 1

*p* *mp* *p*

*a m i p ... a m i p ... i*

T 0 0 0 0 0 0 0 0 0 0  
A 2 3 2 3 2 3 2 3 2 3  
B 0 3 0 3 0 3 0 3 0 2

*p* *mp* *p*

*a m i p ... a m i p ... i*

T 0 0 0 0 0 0 0 0 0 0  
A 2 3 2 3 2 3 2 3 2 3  
B 0 3 0 3 0 3 0 3 0 2

*p i m p...*

TAB: 1 0 2 0 1 3 1 0

*p i m a m i p p*

TAB: 2 1 2 0 1 3 1 0

*p i m a m i p...*

TAB: 2 0 2 0 3 2 0 3 0

*p i m a...*

TAB: 0 1 2 0 1 2 0 3 2 1 0

6 7 8 9

*p i m a m i p i p... i m a p... i m a p i m a p*

*a  
rr  
i  
p*

*p*

TAB

2 1 2 1 0 1 0 3 3 4 3 5 4 3 5 6 0 0 0 0 0

[illegible]



*i m a p... i p a m i p i m a i m i p a m i p i m a i m i*

**TAB**

9 0 0 9 0 0 10 9 9 10 0-12 0 10 9 0 9 10 9 10 9 0-10 0 9 10 0

0 7 9 9 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

CV CIII

*p a m i p r i m a i m i* *p a m i p r i m a i m i* *p a m i p r i m a i m i*

TAB

0 6 7 7 6 0 7 0 6 7 5 5 5 5 5 8 5 5 3 4 3 3 4 3 6 5 3

6 0 5 7 5 3 5 3 4 3 5 3 4

— Chii —

*p t m a i m i ...*

*p ...*

**TAB**

5 5 0 1 3 4 3 1 0 3 1 0 2 0 3 2 1 0 3 2 0 3 1 0 4 2 4 4

First system of musical notation. The treble staff contains a melodic line with a key signature of one flat and a 2/4 time signature. It includes a triplet of eighth notes and a measure with a fermata. The word *simile* is written below the staff. The tablature staff below shows fret numbers: 2, 1, 0, 3, 2, 0, 3, 2, 0, 4, 1, 0, 4, 1, 4, 1, 0. Dynamic markings include *p* and *pp*. There are also markings for *i* and *p* in the final measure.

Second system of musical notation. The treble staff continues the melodic line with triplets and a fermata. The tablature staff shows fret numbers: 3, 2, 1, 2, 1, 0, 3, 0, 3, 1, 0, 1, 2, 3, 3, 1, 0, 3, 1, 0, 1, 3, 0, 4, 3, 1, 0, 2, 0, 3, 1, 0, 3, 1, 0. Dynamic markings include *p* and *pp*.

Third system of musical notation. The treble staff features a melodic line with triplets and a fermata. The tablature staff shows fret numbers: 2, 0, 3, 2, 3, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 1, 0, 4, 4, 1, 4, 1, 0, 2, 1, 0, 0, 0, 1, 2. Dynamic markings include *p*, *pp*, and *i*.

Fourth system of musical notation. The treble staff shows a melodic line with a key signature change to two flats and a final chord marked with a cross. The tablature staff shows fret numbers: 1, 3, 1, 2, 0, 1, 0, 2, 3, 2, 0, 3, 0, 3, 0, 2. Dynamic markings include *i*, *p*, *pp*, and *p*.

## ZAPATEADO EN RE

*Sabicas*

Transcription: Alain Faucher

⑥: Re

*ad lib.*

*ad lib.*

*p* *a* *i* *a* *i* *a* ...

TAB 4 0 7 0

[illegible]

CII

*rall.*

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a melodic line and a bass line, and a vocal line with lyrics "p a m i ...". The guitar part includes a solo section marked with a double bar line and a "p" (piano) dynamic. The bass line is a simple accompaniment. The score is labeled "T A B" and "GUITAR".

*allegro*

Musical score for "The Rose Tree". The score is written for a treble clef instrument (melody) and a guitar (TAB). The melody is in G major (one sharp) and 3/4 time. The guitar part includes a key signature change to D major (two sharps) and a capo on the 4th fret. The TAB includes fret numbers and a final 5-4-2 sequence.

Treble Clef Melody:

Guitar TAB:

Key signature: D major (two sharps). Capo: 4th fret.

TAB sequence: 0 2 0 2 0 2 0 2 0 2 0 2 0 4 0 1 2 3 4 0 2 4 2 0 4 2 0 4 2 0 5 4 2

(A)

*p* *a m i p a m i ...*

TAB

§ tirando

*i m ...*

TAB

*p i m a p i m a m*

TAB

*p i m a m i p i m ...*

TAB

CII CV  
 i p p i p... i p i p... i p i p... i p i p... i  
 TAB 0 2 3 2 2 2 3 4 3 2 5 5 5 5 7 7 7 5

CV CV VII CV ----

*p i p ... i*

**TAB**

8 5 6 5 7 10 7 10 7 8 7 8 7 7 10 9 7 6 5 6 5 5

— CV — CIII —

4 4 4 4 4 4

*a p m i p a m i ... p i m a m i*

TAB 3 2 3 2 3 1 0 3 2 0 1 0 1 0 0 3 3 1 0 3 3

CHII ————— CHII —————

3

*p o a m i i i m p i ... m p i p m p i p ... p i p m p i*

TAB 0 3 5 6 3 5 6 3 3 6 6 5 3 6 5 3 2 2 2 0 2 2 2

CHII ————— CV — — —

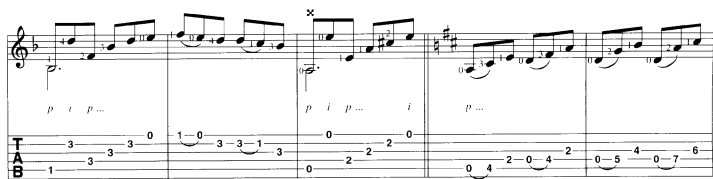
*m p i ... m p i p m p i m i m i ...*

TAB 6 3 5 6 3 5 6 3 3 6 6 5 3 6 5 3 8 6 5 8 6 5 7 5 8 8 7 5

— CV — CHII — CI —

*p i p ... i p i p ... i ...*

TAB 6 7 5 6 5 5 5 5 6 7 6 5 5 3 5 3 4 2 4 1 8 7 5 7 3 5 3 3 1



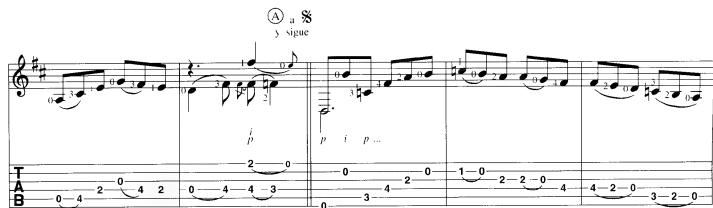
First system of music. Treble clef, key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The bass line is a single line of numbers. Dynamics include *p* (piano) and *i* (accrescendo). A double bar line with a cross symbol (✕) is present.

*p i p ...*

*p i p ... i*

*p ...*

TAB: 3 3 0 1 0 3 3 1 0 2 0 0 4 2 0 4 2 0 5 4 0 7 6



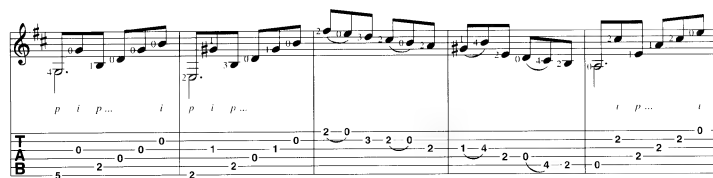
Second system of music. Treble clef, key signature of two sharps (F# and C#). The melody continues with eighth and sixteenth notes. The bass line is a single line of numbers. Dynamics include *i* (accrescendo) and *p* (piano). A circled 'A' with a double bar line and a cross symbol (✕) is present, with the text 'y sigue' below it.

*i*

*p i p ...*

Ⓐ y sigue

TAB: 0 4 2 0 4 2 0 4 4 3 0 3 4 2 0 1 0 2 2 0 4 4 2 0 3 2 0



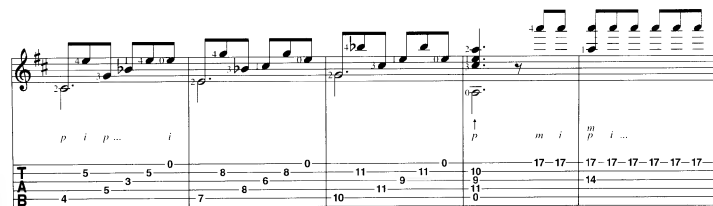
Third system of music. Treble clef, key signature of two sharps (F# and C#). The melody continues with eighth and sixteenth notes. The bass line is a single line of numbers. Dynamics include *p* (piano) and *i* (accrescendo).

*p i p ... i*

*p i p ...*

*i p ... i*

TAB: 0 0 0 1 0 0 2 0 3 2 0 2 1 4 2 0 4 2 0 2 2 2 0



Fourth system of music. Treble clef, key signature of two sharps (F# and C#). The melody continues with eighth and sixteenth notes. The bass line is a single line of numbers. Dynamics include *p* (piano), *m* (mezzo), and *i* (accrescendo). A double bar line with a cross symbol (✕) is present.

*p i p ... i*

*p*

*m i*

*m i ...*

TAB: 5 3 5 0 8 6 8 0 11 9 11 0 10 17 17 17 17 17 17 17

9 11 14



Musical score for "Ave Maria" by Schubert. The score is divided into measures, with some measures marked with "CX" and "CVIII". The guitar part includes a tablature with fret numbers.

The score is written for a vocal line and a guitar accompaniment. The vocal line is in G major and 3/4 time. The guitar part is in G major and 3/4 time. The score is divided into measures, with some measures marked with "CX" and "CVIII".

The guitar part includes a tablature with fret numbers. The tablature is written for a six-string guitar. The fret numbers are: 9, 8, 6, 5, 9, 8, 12, 11, 15, 14, 12, 11, 13, 10, 10, 10, 10, 10, 8, 9, 8.

CV ————— CII ————— CIII —————

*p i m a m i p i m a m i m p i m a p i m a m i p i m a m i*

TAB

*p i m a p p i m a i i p m p p i m p p i...*

TAB

CVII —————

*m p p i...*

TAB

CVII ————— armónicos naturales -----

*p...*

TAB

----- arm. naturales -----

VII — IV XII VII XII IX VII V VII — IV XII — V XII — IX VII — IV — XII

*p...*

TAB

----- arm. naturales -----

VII — XII IX — VII

*acceler.*

*p...* *m i p i m a p m i*

TAB

CII —

*p m i ... p p...*

TAB

CII —

*rallent.*

*p...* *i p... i p...*

TAB

rit. a tempo

*p* ...

*a* *l* *i* *t* *t* *e* ...

**TAB**

0 1 2 0 4 2 0 2 3 2 3 2 0 2 0 2 0

0 1 2 0 4 2 0 2 3 2 3 2 0 2 0 2 0

... *p* *a* *m* *i* ...

**TAB**

2 3 2 3 0 3 0 2 3 2 0 2 0 2 0 2 0

0 2 4 2 0 0 4 0 2 2 4 2 0 2 0 0 0

[illegible]

CIX

4

1

2

1

TAB

12  
9  
9  
9

11  
10  
11  
9

10  
9  
9  
9

9  
10  
9  
11

CVII — CV — CII —

CVII CV CII

TAB

7 8 9    5 7 7    3 2 2    3 4 4

— CII —

CII CII CII CII

TAB

3 5 4    2 3 2    0 2 2    9 8 0

*p*

CVII

CVII

CII

CVII

CVII CVII CII CVII

TAB

10 7 0    9 8 0    10 7 0    10 7 0

*p*

*p*

# LA TRINIDAD

41

Sabicas

Capo: III

Transcription: Alain Faucher

ad lib.

III CH

a p m i a m i ... p i m a m i p i m a

TAB 0 3 1 0 3 1 3 0 1 3 0 2 4 3 0 3 4 3 0 3 2 0

4 0

III CH

a p m i a m i ... p i m a m i p i m a

TAB 0 3 1 0 3 1 3 0 1 3 0 2 4 3 0 3 4 3 0 3 2 0

4 4

a p m i a m i ... a m i p ... a p m i a m i ...

TAB 4 5 4 5 0 5 4 5 0 5 4 0 3 4 5 4 5 0 5 4 5 3

5 3 3 3 3 3 3 3 3 3 2 5

III CH

p i m a m i p i m a a p m i a m i ...

TAB 0 5 4 5 0 3 0 3 4 3 0 3 4 3 4 3 4 5 4 3 4 3

5 3 3 2 4 3 4 3 4 2 2 0 (5) 3

— CIII — CV — VII

*p i m a m i ... p i m a m i*

TAB

5 4 3 4 3 5 6 6 8 8 6 5 6 6 6 8 8 10 10 0 0 0 9

3 3 3 5 7 7 8 0 7

CVII

*p i m a m i ... p a m i p i*

TAB

0 0 0 0 10 0 10 0 10 8 10 0 10 0 10 7 8 7

9 9 0 9 9 7 0 8 9 9 9 9 9 9 9 9

CV CIII

*p a m i p i p a m i ...*

TAB

5 6 5 3 3 4 3 3 0 1 0 3 0 1 0 0 0 3

7 6 5 7 5 4 3 5 3 2 0 0 2 3

IV

*a m i p a m i ...*

TAB

0 2 1 0 2 0 0 7 0 0 7 0 7 0 7 0 7 0 0 0 0

1 3 2 3 6 6 7 6 6 6 5 7 6 4 6 6 6 6 6 6 7

*p a m i p i* *p a m i...*

T 0 7 6 0 0 7 6 0 0 7 6 0 7 6 0 7 6 0 0 7 6 0

B 4 5 7 6 4 5 6 7 6 8 6 7 6 7 5 6 4

V

*p a m i p i* *p a m i...*

T 0 7 6 0 7 6 0 7 6 0 0 7 6 0 0 8 7 6 8 7 6 8 7

B 5 6 7 8 7 6 7 5 6 5 6 6 7 6 6 7

IV

CIII — — —

*p a m i p i* *p a m i...* *p a m i p i*

T 0 8 7 6 6 7 6 7 0 7 6 7 0 7 6 3 5 4 3 5 4 3

B 6 6 6 7 7 7 7 5 5 5 5

— CIII — CI — — —

*p a m i p i* *p a m i...*

T 3 4 3 4 3 1 3 2 1 3 2 1 2 1 2 1

B 3 5 3 3 3 3 3 1 3 1



CI\_\_\_\_\_

[illegible]

Musical score for "Pi-ma-i-mi" by K. Paganini. The score is in G major, 2/4 time, and consists of 32 measures. It features a treble clef and a key signature of one sharp (F#). The melody is written in a single staff. The lyrics "p i m a i m i ..." are written below the first 16 measures. The tempo marking "rallent." is placed above the 17th measure. The score includes a guitar tablature (TAB) at the bottom, which is a single line with numbers 0-3 indicating fret positions. The tablature is aligned with the notes of the melody.

[illegible]

— CV —

*rallent.*

i m ... p m a pima m i ... pima i m ... pima m i pima m i

TAB 7 5 6 5 7 5 9 2 1 0 3 0 1 3 1 0 3 1 2 0 1 3 1 0 1 0 2 0 2 0 2 0 3



CIII

2 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*rallent.*

*rallent.*

... *p*  $\frac{a}{m}$  *p*  $\frac{a}{m}$  *p* ...  $\frac{a}{m}$  *p* ... *p* *i* *m* ...

**T** 0 1 0 0 0 0-4-4-7-7-12-12-12-  
**B** 2-0-2-3-2-0 3-2-0 3 (2) 2 0 3 2 1 0

CIX — — —

[illegible]

— CIX — CX —

TAB

9 10 12 10 9 10 10 10 9 10 9 10 9 10 10 12 12 13 13 13 13 12 12 12 12 11 11 12 13

9 9 9 9 9 9 9 9 10 10 10 10 10 10

CIX — CX — CIX —

TAB

12 12 12 12 10 10 10 10 12 12 12 12 13 13 13 13 12 12 12 12 11 11 11 11 12 12 12 12

9 9 9 9 9 9 9 9 10 10 10 10 10 10 9 9

— CIX — CVII — CV —

TAB

10 10 10 10 9 10 12 10 8 8 8 8 7 8 10 8 7 8 10 8 7 7 7 7 8 8 8 8

9 9 9 9 7 7 7 7 7 7 5 7

— CV —

TAB

7 7 7 7 5 5 5 5 3 3 3 3 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0

5 3 0 3 0 2 1 0

*rallenti.*

5-5-5-5-1-1-1-1 3-3-3-3-0-1-0 2-1-3 1-2 0 5-5-5-5-3-3-3-3

3 0 2 0 3 0

*apoyando*

p i m a m i p i m a p i m a m i ...

3-1-0 3-1-0 0 0 0 0 0 0 1-3 1 0 3-1 0-1-3 0-1-0 3-1 2 1 0 3-1

3 0 0 1 0 1 0 0 0 1 0 0 3 1 0 3 1

Cl

p i m a m i p i m a m i p i m a m i p i m a m i p i m a m i ...

0 1 0 1 3-4-4 0

0 2 3 1 1 2 2

3 1 0 0 2 2

Cl

0-0-0-0 0-0-0-0 1-1-1-1 3-3-3-3 3-3-1-1 0-0-0-0 4-4-4-4 0-0-0-0 1-1 1-1

0 3 3 1 3 3 3 3



[illegible]

The musical notation for the 'TAB' section consists of a single staff with a treble clef. The melody is written in a series of eighth notes, with some notes beamed together. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-1

[illegible]

*acceler.*

*p ...* *... p i p ...* *i p ...* *i*

TAB

*p ...* *↑ i p ...* *↑ i p ...* *↑ i p ...* *i p i p i p ...*

TAB

*rallent.* *vivo*

*... p ...* *i a m i p i a m i p i* *p i p m ...*

TAB

TAB



First system of guitar music. The treble staff contains four measures of eighth-note patterns. The TAB staff below it shows the corresponding fret numbers: 0, 2, 4, 0, 2, 0, 2, 0, 1, 3, 0, 1, 3, 0.

Second system of guitar music. The treble staff contains four measures of eighth-note patterns. The TAB staff below it shows the corresponding fret numbers: 1, 3, 0, 0, 1, 2, 0, 3, 2, 1, 0, 2, 0, 3.

CI —————

Third system of guitar music. The treble staff contains four measures of eighth-note patterns. The TAB staff below it shows the corresponding fret numbers: 3, 0, 3, 2, 0, 1, 2, 1, 2, 0, 1, 2, 0, 1.

Fourth system of guitar music. The treble staff contains four measures of eighth-note patterns. The TAB staff below it shows the corresponding fret numbers: 2, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0.

Musical score for "The Prayer" by Celine Dion and Andrea Bocelli. The score is in 3/4 time and features a melody in the treble clef and a guitar accompaniment in the bass clef. The lyrics are "p i a m p a m i p i m a m i a p p i m a p i m a". The guitar part includes a TAB section with fret numbers and a final section with a key signature change to one sharp (F#).

Musical score for the piece "p p i m a m i p i m a i m i ...". The score is written on a single staff with a treble clef. The melody consists of eighth and sixteenth notes, with some notes beamed together. The lyrics "p p i m a m i p i m a i m i ..." are written below the staff. The piece ends with a double bar line.

OLE MI CADIZ

*Sabicas*

Transcription: Alain Faucher

Capo: I

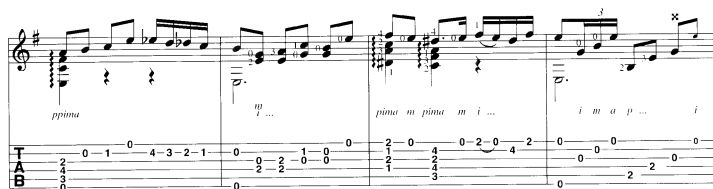
**allegro**

CIV

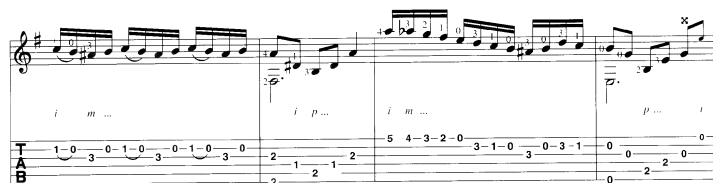
[illegible][illegible][illegible]



First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The lyrics are: *prima m i ... i m a p p i pima m i ... i m a p p*. The tablature below the bass staff shows fingerings: 0-1-0-4-3-2-1, 0-0-0-0, 2-2-2-2, 0-0-0-0.



Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The lyrics are: *prima m i ... i m a p p i pima m i ... i m a p p*. The tablature below the bass staff shows fingerings: 0-1-0-4-3-2-1, 0-0-0-0, 2-2-2-2, 0-0-0-0.



Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The lyrics are: *i m ... i p ... i m ... p ... i*. The tablature below the bass staff shows fingerings: 1-0-3-0-1-0-3-0-1-0-3-0, 2-1-2-2, 5-4-3-2-0-3-1-0-3-0-3-1, 0-0-0-0.

## CII



Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The lyrics are: *p i m a m i p i m a m i p i m a m i p i p ... i*. The tablature below the bass staff shows fingerings: 4-3-1-0-3, 2-1-0-1-2, 3-2-3-2-5, 2-4-2-4-2.

CVII CVIII CVII

*p i m a m i p i m a p i m a p i m a p i m a p p*

TAB 7 8 7 10 9 8 7 9 8 7 9 8 7 0 0

CVII

*a m i ... a m i ... p ... i m a p ...*

TAB 7 6 7 6 7 8 7 8 9 9 9 9 9 9 7 8 10 7 8 10 8 10 8 7 9 9 8

*p i m a m i p p a m i p p i m ... i p m p ... i*

TAB 10 8 10 10 0 7 5 7 5 7 5 3 2 0 3 1 0 0 1 0 3 1 0 0 2 2 0

CVII CV

*a m i ... a m i ... p ... i m a i m i ... p i m a i m*

TAB 7 6 7 6 7 8 7 8 9 9 9 9 9 9 0 7 9 7 7 5 5 5 7 8 10 8 7 5 5 5 7 8



CH — — — —

*simile*

*p i p ... i p ...*

*p i p ...*

TAB

0 2 4 5 4 2 4 2 5 4 5 2 5 4 2 3 2 5 3 5 2 5 3 2 2 3 2 4 5

— CH —

*p ...*

TAB

5 4 3 5 4 2 5 4 2 6 4 2 5 4 3 4 2 4 7 5 7 6 7 0

*simile*

*p i m a i m p i a m i ...*

TAB

0 2 5 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 2 2 2 2 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 4 5 5 5 5

TAB

8 8 8 8 8 8 8 8 8 8 8 8 8 8 11 11 11 11 11 11 11 11 11 11 11 11 11 11 14 14 14 14 15 15 15 15 14 14 14 14

7 8 10 11 10 13 14 13

CIX

CVII

12-12-12-12—12-12-12-12—12-12-12-12—12-12-12-12—10-10-10-10—10-10-10-10—10-10-10-10

9 9 10 9 9 9 7 7

0

CV

CIV

8-8-8-8—7-7-7-7—7-7-7-7—7-7-7-7—5-5-5-5—4-4-4-4—5-5-5-5

7 5 5 6 4 4 0 4 5

7

3-3-3-3—2-2-2-2—3-3-3-3—2-2-2-2—0-0-0-0—2-2-2-2—0-0-0-0—0-0-0-0—0-0-0-0

2 2 1 2 1 2 0

0

CIII

*p i m p ... i m a p ... i p i m a m i a p i m i m p i m a p ... i m a*

3-2-3-2-0 2-3-2 5-3-0 3-0-2 3-3-3-3-3-3

0 0 5 4 5 0 5 4 3 4 5 4 4 3

3 0 0 3



— CIII — CV — CVIII — CVII —

*p* *a* *m* *i* ... *p* *i* *m* *a* *p* ... *p* ... *i* *m* *a* *i* *m* *i* ... *i* *m* *a* *p* ...

TAB: 5 4 4 5, 7 5 6 7, 8 10 9 8, 7 8 9 7

CV —

*p* ... *i* *m* *a* *i* *m* *i* *p* ... *i* *m* *a* *i* *m* *i* ... *p* ... *i* *m* *a* *i* *m* *i* ... *i* *p* ...

TAB: 5 7 5 5, 0 0 0 0, 1 2 1 0, 0 0 0 0

*o* *a* *m* *i* *i* *o* *a* *m* *i* *i* *i* ... *i* *i* ... *i* *i* ... *p* *a* *m* *i* *p* ...

TAB: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0

*i* *i* *i* *p* ... *i* ... *p* *i* *m* *a* *m* *i* *p* *p* *p* ...

TAB: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0

m i ...  
 p i m i ...  
 m p i p i m m

TAB  
 2-0-0 5-4-2-0 4-2-0 2 1 2 2 2 0 4-3-2 1-0 4-3-2-1-0 3 0 2-1-0 2 1 2 2 1 2

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in a single system. The vocal line is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing triplets. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a bass line with some triplets. The score includes dynamic markings such as *p* (piano) and *p...* (piano, then crescendo). There are also performance instructions like 'x' (cross) and 'x' (cross) above the staff. The piece concludes with a final chord and a fermata.



## CI

Treble clef, key of D major. Measures 1-4. Tablature below. Lyrics: *p ... i p p i p ... i p p i i*.

TAB: 0-3 3-1-1-0-0 2-2-3-2-0 3 3 2 1 2 1 2 2 4 1 2 2 1 0 0 0

## Position La

Treble clef, key of D major. Measures 5-8. Tablature below. Lyrics: *p i m a m i p i p p i m a m i p a m i p i m a ... p ... i*.

TAB: 0 2 2 2 2 2 2 1 0 1 2 2 1 2 0 2 0 1 0 0 0 0 2 1 0 0 0

## CII

Treble clef, key of D major. Measures 1-4. Tablature below. Lyrics: *p ... i p ...*.

TAB: 2 4 2 1 2 2 4 4 6 6 6 6 4 6 2 4 4 3 4 1 2 1 4 0 2 1 0

## CII

Treble clef, key of D major. Measures 5-8. Tablature below. Lyrics: *i m ... p i p ...*.

TAB: 2 4 2 5 2 5 4 5 2 5 4 2 4 2 5 5 4 5 4 2 0 4 2 0 2 1 2 1

## CIV

## CII

*simile*

p ... i m a m i p i p ... i i p ... i m a m i p i p ... i i

TAB

## CVII

*simile*

p ... i m a m p i m a i m i ... p i p ... i i

TAB

*simile*

p p i m a m i m p i p ... t p ... i i i

TAB

o a m i i o a m i t t t ... t ... t ...

TAB





T 0 0 0 1 0 3 3 1 3 2 0 3 2 0 5 3 2 0  
 B 1 0 4 1 0 2 2 0 0 0 3 3 1 0 3 1 3 2 0 3 2 0 5 3 2 0 3 2

CII — CIII —

T 0 0 0 2 2 0 0 0 0 4 1 0 2 2 0 0 0 0 4 2 2 3 3  
 B 5 3 2 0 3 1 0 3 1 2 0 4 0 2 0 0 4 1 0 2 2 0 0 0 0 4 2 2 3 3

CV — CIII —

T 0 7 5 6 5 7 5 8 7 5 8 7 5 5 7 5 3 5 3 4 3 5 4 3 5 3 3 5 3 3  
 B 0 7 5 6 5 7 5 8 7 5 8 7 5 5 7 5 3 5 3 4 3 5 4 3 5 3 3 5 3 3

— CIII —

T 6 5 3 5 7 5 3 5 7 5 3 7 5 6 5 5 3 6 0 2 2 0 0 3 3 0 2 0 3 3  
 B 6 5 3 5 7 5 3 5 7 5 3 7 5 6 5 5 3 6 0 2 2 0 0 3 3 0 2 0 3 3





— CV —

*p i p i m a m i p i m a*

TAB

— CV —

*i p ... i p*

TAB

*p ... i p ... i*

TAB

CI —

*p ... i p p i p*

TAB

Musical score for "Pima mi pima mi" in G major, 3/4 time. The score includes a vocal line with lyrics and a guitar line with fret numbers. The lyrics are "p i p i m a m i p i m a m i p ... m i p ... m i p". The guitar line shows fret numbers for each note.

Musical score for "Ima mi pi" in G major, 6/8 time. The score is in two systems. The first system contains measures 1-2, and the second system contains measures 3-4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "i m a p ..." are written below the melody. The guitar tablature is written below the bass line, with fret numbers 1-4 indicated. The key signature has one sharp (F#), and the time signature is 6/8.

position La

Measures 1-4 of position La. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

Measures 1-4 of position La. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

IV

Measures 1-3 of position IV. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

Measures 1-3 of position IV. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

V

Measures 1-3 of position V. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

Measures 1-3 of position V. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

Measures 4-6 of position V. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

Measures 4-6 of position V. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings and dynamics. The guitar tablature is written below the staff, showing fret numbers and string numbers.

position La

The Rose Tree

*p ...*

*f p ...*

TAB 3-2-0 3-2-0 3-1-0 3 1 0 1 2 0 1 3 0-2-3 1 2-1 3 2-0-2-0 3-1-0 4 2 4 2

Musical score for "The Wind" by Peter Dinklage. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The melody is played on a piano (p) and features a series of eighth and sixteenth notes. The bass line is played on a table (TAB) and consists of a sequence of numbers: 0, 1, 1, 1, 1, 1, 1, 1, 2, 3, 3, 0. The score is divided into three systems of four measures each.

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The score is in 4/4 time, key of D major, and includes a guitar melody with a capo on the 2nd fret and a bass line. The guitar part includes a solo section marked with a 'V' and a '3' (triplets). The bass part includes a solo section marked with a 'V' and a '3' (triplets). The score is divided into measures by vertical bar lines.

① CII — — —

② CII — — —

③ CII — — —

*p ... i p ... i m a p i p i p ...*

TAB

1 0 3 3 2 2 2 2 0 4 5 2 3 5 4 0 2 2 3

— CII —

*p i p ... i p ... i p ... i p ...*

TAB

2 5 4 0 4 5 2 3 5 4 0 2 3 2 3 2 3 2 3 0 1 4 0 2 3 2 0 2 3 0 2 0 3

II

*p ... i p ...*

TAB

2 3 1 2 3 0 3 3 2 0 3 2 0 2 3 0 3 2 0 2 2 5 2 3 5 5

V

*p ... t p ...*

TAB

2 5 2 0 3 4 2 0 6 7 5 0 3 1 0 0 3 2 0 4 0 2 0 0 4 1 0 2 2 0

## CIII ———

$$-\text{CH}_2-\text{CH}_2-\text{Cl}$$





[illegible][illegible][illegible][illegible]

# EMBRUJO DE HUELVA

Capo: II

Subicus

Transcription: Alain Faucher

**allegro**

CII

CIII

o a m i t i i ...

CIII — CV

i i o a m i t i i ...

simile

— CV — CIII —

o a m i t i i ...

- CIII — CV —

III

II

o a m i t i i ...

IV  
*rallent.*

V

IV

IV

V

IV

3  
p a m i p a m i p

3 3 3 3  
p a m i ...

a p pima pima

3  
p a p m i ...

TAB  
4 5 7 4 5 6 7 8 7  
0 0 0 0 0 0 0 0

*simile*

T 3 1 2 1 0 1 0 1 0 0 1 1 2 1 0 3 0 3 1 3 0 3 1 3 1 2 1 0

B 0

CI ————— CIII ————

T 3 1 0 1 1 2 1 2 3 2 1 2 3 2 1 2 1 3 4 3 4 5 4 3 4 3

B (3) 1

— CIII —

*acceler.*

T 5 4 3 4 1 0 3 0 5 0 5 0 4 0 5 0 3 0 3 0 2 0 3 0 2 0 3

B 3 3 3 2 2 3 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0

CI —————

*p a m i ...*

T 3 0 3 0 1 2 3 1 2 3 2 3 2 3 4 2 4 0 0 1 0 0 0 0 0 1

B 3

*rallent.*

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a dynamic marking *p*. Below the staff, the lyrics "i p a m i ..." are written. The bottom staff is a guitar tablature with two lines, T and B, showing fret numbers and fingerings.

① Cl -----

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the guitar tablature. A dynamic marking *p* is present.

— Cl —

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the guitar tablature. A dynamic marking *p* is present.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the guitar tablature. The lyrics "a m i p ..." are written below the staff. A dynamic marking *p* is present.

Musical score for guitar, first system. The melody is in treble clef, key of D major (one sharp), 4/4 time. It begins with a quarter rest, followed by eighth and sixteenth notes. Dynamic markings include *p...* and *p*. Fingering numbers 1, 2, 3, 4, 5 are indicated. The guitar tablature (TAB) shows fret numbers 0, 1, 2, 3, 4, 5. The system concludes with a double bar line.

Musical score for guitar, second system. The melody continues in treble clef, key of D major, 4/4 time. It features eighth and sixteenth notes. Dynamic markings include *p* and *i...*. Fingering numbers 1, 2, 3, 4, 5, 6 are indicated. The guitar tablature (TAB) shows fret numbers 0, 1, 2, 3, 4, 5, 6, 7. The system concludes with a double bar line.

Musical score for guitar, third system. The melody continues in treble clef, key of D major, 4/4 time. It features eighth and sixteenth notes. Dynamic markings include *p* and *i...*. Fingering numbers 1, 2, 3, 4, 5, 6 are indicated. The guitar tablature (TAB) shows fret numbers 0, 1, 2, 3, 4, 5, 6, 7. The system concludes with a double bar line.

Musical score for guitar, fourth system. The melody continues in treble clef, key of D major, 4/4 time. It features eighth and sixteenth notes. Dynamic markings include *p* and *i...*. Fingering numbers 1, 2, 3, 4, 5, 6 are indicated. The guitar tablature (TAB) shows fret numbers 0, 1, 2, 3, 4, 5, 6, 7. The system concludes with a double bar line.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of 14 measures. The first measure is a half note G4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure is a half note D5. The sixth measure is a half note E5. The seventh measure is a half note F5. The eighth measure is a half note G5. The ninth measure is a half note A5. The tenth measure is a half note B5. The eleventh measure is a half note C6. The twelfth measure is a half note D6. The thirteenth measure is a half note E6. The fourteenth measure is a half note F6. The score includes fingerings (1-4) and breath marks (v, ~). The lyrics "p i m a m p i m ..." are written below the staff. The tablature for the guitar is written below the staff, with fret numbers 0-3 and a double bar line between the first and second systems.

Musical score for the piece "p i m a p i m i...". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics "p i m a p i m i..." are written below the staff. The score is divided into four measures.

... m i m ...

**T** 1-1-1-0 4 4 4-2-2-2-2-0 3 3 3-2-0 4 0-2-0 3-2-3-2-0 4 0-2-3 0 3-2-0-1-0 3-1-0

**A** 2-0-3





## — III —

p p i p p i p ... i p ...

**TAB**
  
 5 0 3 3 0 2 0 3 2 0 2 0 4 2 0 3 0 3 2 0 5 4 4 2 2

...p ... i p ...

**TAB**
  
 2 0 3 3 2 0 2 0 3 2 0 3 1 3 1 0 2 3 0 3 2 0 3 2 0 3 2 0 2

...p ... i p ... p ... i ... i ... i ...

**TAB**
  
 2 1 0 2 0 3 2 1 2 3 0 2 3 1 3 0 0 0 0 0 0 0 0 3

i a m t p p i m a m i p

**TAB**
  
 0

Musical score for "Ima mi i m p a m i" in G major, 3/4 time. The score is in treble clef with a key signature of one sharp (F#). It consists of four measures. The melody is written on a single staff. The lyrics are "p p i m a m i m i a p m i m p i m p a m i". The first measure has a treble clef and a key signature of one sharp. The second measure has a key signature change to one sharp. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The score includes fingerings and breath marks (x). Below the staff is a tablature for a stringed instrument, likely a guitar, with fret numbers 1-3 and 1-0.

*p i m a* *i m puma a i* *p a n i*

*a m i* *p* *simile*

*i* *p* *i*

*i a m i p* *p*

III

×

*simile*

*p* *al* *l* *p* *al* *l* ...

TAB

5 6 0 5 0 4 2 3

[illegible]

Cl

First system of musical notation for Clarinet (Cl). The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody features eighth and sixteenth notes, with dynamic markings *p* and *f*. Below the staff is a tablature (TAB) with fret numbers (0-4) and a bass line (B) with fret numbers (0-3). The lyrics "i p m a" are written below the staff.

Second system of musical notation for Clarinet (Cl). The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody features eighth and sixteenth notes, with dynamic markings *p* and *f*. Below the staff is a tablature (TAB) with fret numbers (0-4) and a bass line (B) with fret numbers (0-3). The lyrics "p i o a m i i ..." are written below the staff.

Third system of musical notation for Clarinet (Cl). The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody features eighth and sixteenth notes, with dynamic markings *p* and *f*. Below the staff is a tablature (TAB) with fret numbers (0-4) and a bass line (B) with fret numbers (0-3). The lyrics "i i p i p i m p i p ..." are written below the staff.

Fourth system of musical notation for Clarinet (Cl). The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody features eighth and sixteenth notes, with dynamic markings *p* and *f*. Below the staff is a tablature (TAB) with fret numbers (0-4) and a bass line (B) with fret numbers (0-3). The lyrics "i p ..." are written below the staff. The word "simile" is written above the staff.

First system of musical notation, measures 1-4. The system includes a treble clef staff with a key signature of one sharp (F#), a bass staff with a TAB (Tapping) system, and a series of vertical arrows indicating fingerings. The TAB system shows fret numbers (0, 1, 2, 3, 4) and tapping positions (marked with 'x').

Second system of musical notation, measures 5-8. The system includes a treble clef staff with a key signature of one sharp (F#), a bass staff with a TAB (Tapping) system, and a series of vertical arrows indicating fingerings. The TAB system shows fret numbers (0, 1, 2, 3, 4) and tapping positions (marked with 'x').

Third system of musical notation, measures 9-12. The system includes a treble clef staff with a key signature of one sharp (F#), a bass staff with a TAB (Tapping) system, and a series of vertical arrows indicating fingerings. The TAB system shows fret numbers (0, 1, 2, 3, 4) and tapping positions (marked with 'x').

Fourth system of musical notation, measures 13-16. The system includes a treble clef staff with a key signature of one sharp (F#), a bass staff with a TAB (Tapping) system, and a series of vertical arrows indicating fingerings. The TAB system shows fret numbers (0, 1, 2, 3, 4) and tapping positions (marked with 'x').

## Discografía de Sabicas

<i>Flamenco Concert</i>	<i>Keynote 134 (78 rpm) (1941)</i>
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## 7

**SABICAS**  
*Transcribed by JOSEPH TROTTER*

## Capo al II

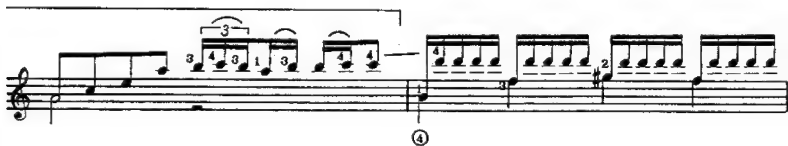
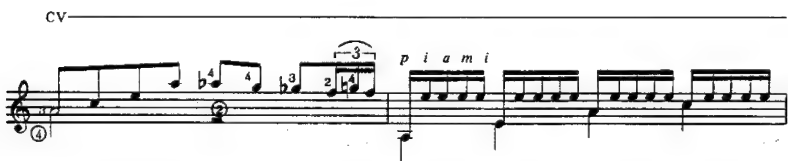
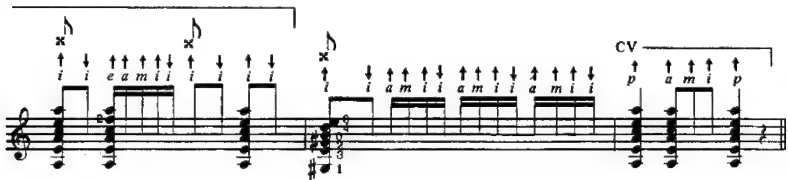
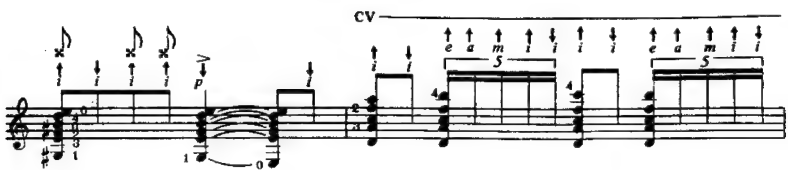
Capo al III a

CV

CIII CI

p pima a

CV





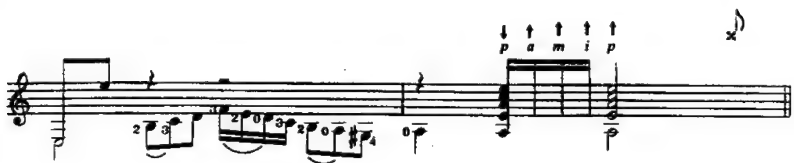
CIII

The musical score is written for guitar and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and melodic lines, with dynamics marked *p* (piano) and *pp* (pianissimo). Fingering numbers (1-4) are indicated above the notes. A bracket labeled "CIII" spans the first two staves. The second staff continues the melodic and harmonic development, including a section with a 7-measure rest. The third staff introduces a rhythmic pattern with a 4-measure rest, followed by a series of chords and melodic lines. Above this staff, the text *p a i p p a i p simile* is written, indicating a specific playing style or technique. The fourth staff continues the melodic and harmonic development, including a section with a 4-measure rest. The score concludes with a final chord and a double bar line.













# POR LOS OLIVARES

(Fandango)

SABICAS

Transcribed by JOSEPH TROTTER

Lento

*p i m a m i p i m a m i*

Capo al III

The musical score is written for guitar in 3/4 time, marked 'Lento'. It features a single staff with a treble clef. The piece is in the key of D major (indicated by two sharps). A capo is placed at the third fret, as indicated by the instruction 'Capo al III'. The melody is characterized by intricate sixteenth-note patterns and triplets. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is divided into five systems. The first system includes the title 'POR LOS OLIVARES' and the subtitle '(Fandango)'. The second system includes the composer 'SABICAS' and the transcriber 'Transcribed by JOSEPH TROTTER'. The third system includes the tempo 'Lento' and the rhythm 'p i m a m i p i m a m i'. The fourth system includes the instruction 'Capo al III'. The fifth system includes the instruction 'Capo al III'.



This page contains six staves of musical notation, likely for guitar, with various musical notations and fingerings.

**Staff 1:** Features vocal-like syllables above the notes: *a m i*, *a m i*, *i i*, *e a m i i i*, and *e a m i*. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a 5-measure rest and a 3-measure rest.

**Staff 2:** Continues the melodic line with various note values and rests. It includes a 4-measure rest and a 3-measure rest.

**Staff 3:** Continues the melodic line with various note values and rests. It includes a 4-measure rest and a 3-measure rest.

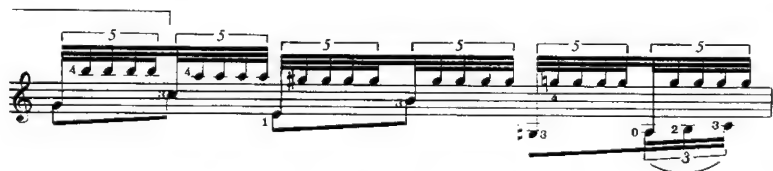
**Staff 4:** Continues the melodic line with various note values and rests. It includes a 6-measure rest and a 3-measure rest.

**Staff 5:** Continues the melodic line with various note values and rests. It includes a 3-measure rest and a 5-measure rest.

**Staff 6:** Continues the melodic line with various note values and rests. It includes a 3-measure rest and a 5-measure rest.

Technical markings include *CI*, *CIII*, and *p* (piano).

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with five-measure rests indicated by a '5' over a bracket. The bass line is written below the staff, primarily using eighth notes and rests.







CHH

12 3

1 4 0 3 0 3

*p pp* *prima*

*prima*

3 3 6 6

*p* *prima*

6 6 3 3

*p* *prima*

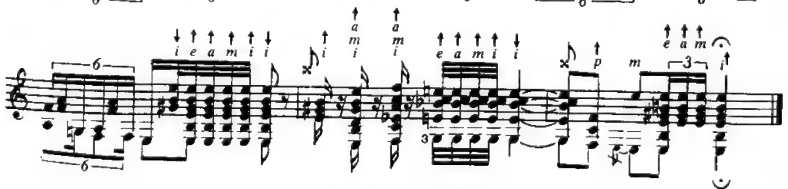
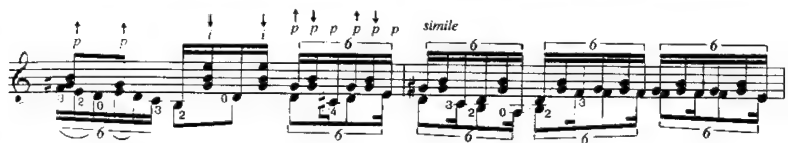
*amici*

*amici*

*amici*



*a tempo*



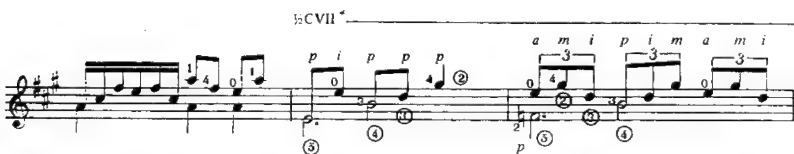
# CAMPIÑA ANDALUZA

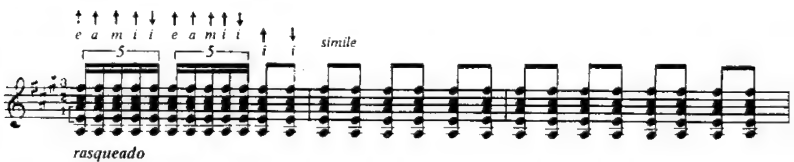
(Alegrias)

SABICAS  
Transcribed by JOSEPH TROTTER

Allegro, ma non troppo

Capo al V





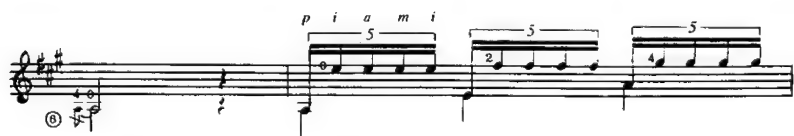








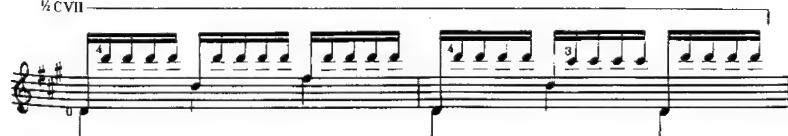


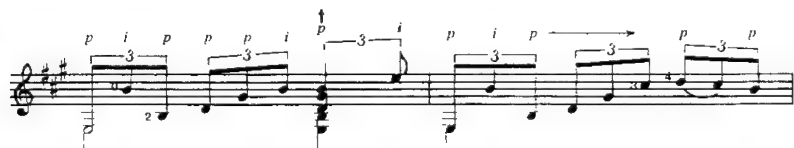
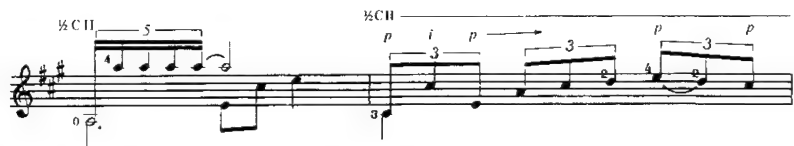


C II

*simile*

½ CVII

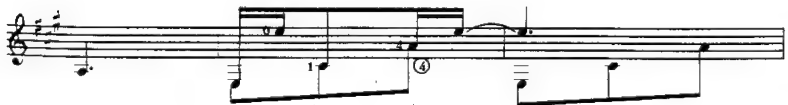












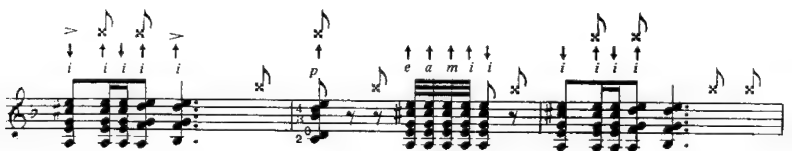


Transcribed by JOSEPH TROTTER

Capo al V

















The first system of musical notation for 'The Song of the Lark' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, with some notes marked with an 'x' above them. The lyrics 'i i i i e a m i' are written below the staff, corresponding to the notes. The system ends with a double bar line.

[illegible]

CIII

Staff CIII: Treble clef, key signature of one flat. The staff contains a series of chords with upward arrows above them, followed by a single eighth note. This is followed by a melodic line with notes and rests, including triplets and a circled 6 at the end.

CI

Staff CI: Treble clef, key signature of one flat. The staff contains a series of chords with upward arrows above them, followed by a single eighth note. This is followed by a melodic line with notes and rests, including triplets and a circled 6 at the end.

*m i m i*

Staff with lyrics *m i m i*: Treble clef, key signature of one flat. The staff contains a series of chords with upward arrows above them, followed by a single eighth note. This is followed by a melodic line with notes and rests, including triplets and a circled 6 at the end.

Staff with lyrics *e a m i*: Treble clef, key signature of one flat. The staff contains a series of chords with upward arrows above them, followed by a single eighth note. This is followed by a melodic line with notes and rests, including triplets and a circled 6 at the end.

Staff with lyrics *i i i i i i i i i i*: Treble clef, key signature of one flat. The staff contains a series of chords with upward arrows above them, followed by a single eighth note. This is followed by a melodic line with notes and rests, including triplets and a circled 6 at the end.

CI

Staff CI: Treble clef, key signature of one flat. The staff contains a series of chords with upward arrows above them, followed by a single eighth note. This is followed by a melodic line with notes and rests, including triplets and a circled 6 at the end.

(Taranta)

Transcribed by JOSEPH TROTTER

## Capo al IV

Capo al IV

Measures 1-10 of the musical score. The score is written for guitar in G major (one sharp). The first system contains measures 1-3, the second system contains measures 4-6, the third system contains measures 7-8, and the fourth system contains measures 9-10. The notation includes various guitar-specific techniques such as barre, triplets, and fingerings (i, m, a, 1, 2, 3, 4, 5). Dynamic markings include *p* (piano) and *marcato*. The piece concludes with a double bar line and repeat dots.

*p* *p* *p* *p* *p* *p* *p* *iami p* *iami p* *iami p* *iami p* *rall.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of rhythmic patterns. The first seven measures each begin with a piano (*p*) dynamic and a vertical arrow pointing up. The next four measures begin with an *iami p* marking and a vertical arrow pointing up. The final measure is marked *rall.* (rallentando).

*ad lib.*

*p i m a m i a* *p i m a m i a* *m i m a* *m i m a* *m*

A musical staff in treble clef with a key signature of one sharp. It features a melodic line with lyrics written above it. The lyrics are: *p i m a m i a*, *p i m a m i a*, *m i m a*, *m i m a*, and *m*. There are various musical markings including slurs, ties, and a circled number 5 below the first measure.

*i m a i m* *i m a*

A musical staff in treble clef with a key signature of one sharp. It features a melodic line with lyrics written above it. The lyrics are: *i m a i m* and *i m a*. The staff includes slurs and various musical markings.

CII *p i m a* CV *accelerando*  
*a piacere* *expressivo*

A musical staff in treble clef with a key signature of one sharp. It features a melodic line with lyrics and performance instructions. The lyrics are *p i m a* and *CV*. Performance instructions include *accelerando*, *a piacere*, and *expressivo*. There are also circled numbers 2 and 13 below the staff.

*meno mosso* CII *accelerando* *poco*

A musical staff in treble clef with a key signature of one sharp. It features a melodic line with lyrics and performance instructions. The lyrics are *meno mosso*, *CII*, *accelerando*, and *poco*. The staff includes slurs, ties, and various musical markings.

... a ... poco

CII



poco rall.

Cadenza



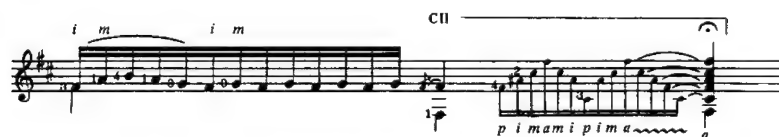
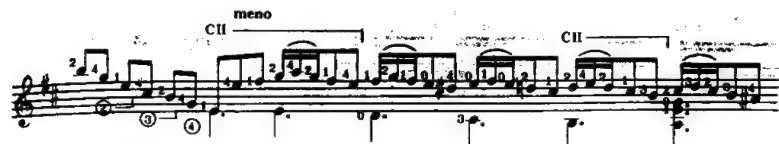
ad lib.



flessibile

a piacere





CII ————— CIII

p a m l p p p a m i p p p i p

a m i p p i p a m i p p i p

i

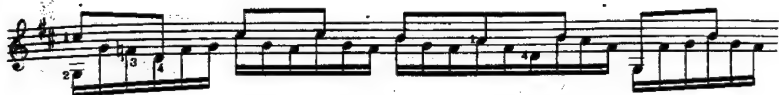
i m a m i a m i a m i a m i a m i

v

p i m a m i

⑤











• half bar ③④⑤

C11



*a piacere*



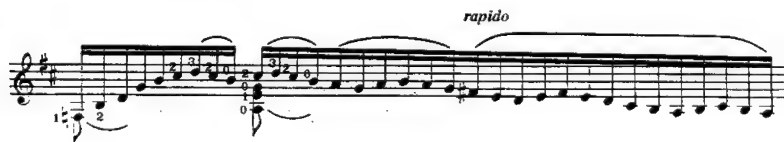
CIR

**meno mosso**



*m i m i*





Cadenza

*rapido*



*accelerando*



*rit.*

*rall.*

*meno*



# BRONCE GITANO

(Soleares)

SABICAS

Transcribed by JOSEPH TROTTER

Allegretto

Capo al III

10

*p* *i m a* *p i m a*

10

*i m a* *a m i a m i a m i*

10

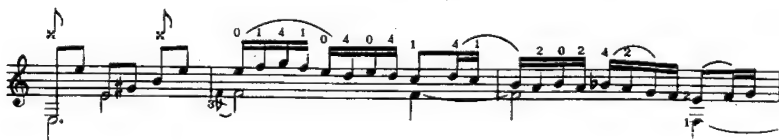
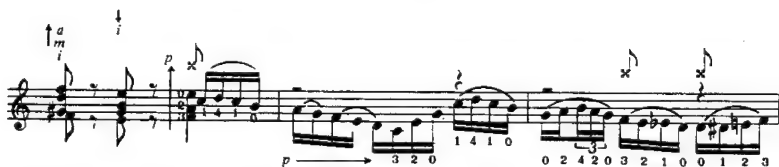
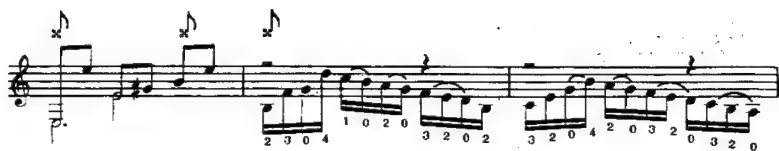
*a m i i a m i i* *i* *p*

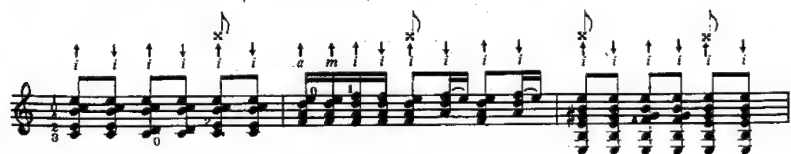
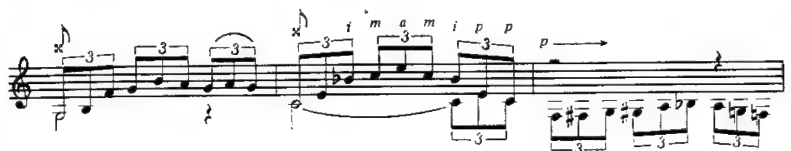
10

*i* *p* *p* *i*

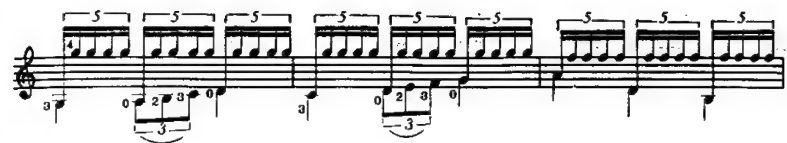








The first system of the musical score for 'The Merry-Go-Round' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The melody consists of six groups of eighth notes, each beamed together and marked with a '5' above them, indicating a quintuplet. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), and E5 (quarter). The first group is preceded by a '4' below the staff. The second group is preceded by a circled '4'. The third group is preceded by a circled '3'. The fourth group is preceded by a circled '4'. The fifth group is preceded by a circled '3'. The sixth group is preceded by a circled '4'. The system ends with a double bar line.



*a m i p i m a m i a m i p i m a*

CIV

CV

*p p i m a i m i p p i m a i m i a m i p p i m a m i*

*p p i m a i m i p p i m a i m i a m i p p i m a m i*







This page contains six staves of musical notation, likely for a piano solo. The notation includes various technical markings and fingerings:

- Staff 1:** Features a series of triplets (marked '3') and slurs. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are also markings for *i* (finger) and *a* (accents).
- Staff 2:** Continues the triplet pattern. Includes a marking for *(x)* and a final *p* marking.
- Staff 3:** Shows a triplet of sixteenth notes marked *p i m a* with a slur and a '6' below it. Dynamic markings include *p* and *pp*.
- Staff 4:** Features a triplet marked *p i m a* and a slur. Dynamic markings include *p* and *pp*.
- Staff 5:** Includes a triplet marked *p i m a* and a slur. Dynamic markings include *p* and *pp*. There are also markings for *i* and *a*.
- Staff 6:** Continues the triplet pattern. Includes a marking for *CIII* and a final *p* marking.

The notation is written on a grand staff (treble and bass clefs) with various accidentals and fingerings indicated throughout.





The image displays a page of musical notation for guitar, consisting of six staves. The notation is written in a style that suggests a specific guitar technique, possibly fingerstyle or a hybrid approach, with many notes beamed together in groups of five, three, and two. The notation is complex, with many accidentals and fingerings indicated. The first staff begins with a treble clef and a 2/4 time signature. The second staff has a 3/8 time signature. The third and fourth staves have a 3/4 time signature. The fifth and sixth staves have a 3/4 time signature. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings (p, f). The music is written in a style that suggests a specific guitar technique, possibly fingerstyle or a hybrid approach, with many notes beamed together in groups of five, three, and two. The notation is complex, with many accidentals and fingerings indicated.

# Taranto

by Sabicas ?

[illegible]

The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass part uses a bass clef and a key signature of one sharp, with a line of eighth notes. The drum part is indicated by a single line with a key signature of one sharp and a series of rhythmic markings (0, 2, 3, 2, 0, 2, 0, 2, 3, 2, 0, 2). A 'G7 Sol' (G7 Solo) instruction is placed above the guitar staff towards the end of the piece. The score is divided into two measures by a double bar line.

[illegible]





6 7

T  
A  
B

D9 Re G Sol

T  
A  
B

F#7sus(b9) Fa#

T  
A  
B

G Sol G Sol

T  
A  
B

T  
A  
B



The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various note values and rests, including dynamic markings like 'p' (piano). The second system is a tablature for a stringed instrument, likely a guitar, with two staves labeled 'T' (Treble) and 'B' (Bass). The tablature uses numbers 0-4 to represent fret positions and includes a double bar line to separate the two parts of the piece.

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a standard musical staff and a guitar tablature staff. The melody is written in G major, 2/4 time. The first staff has a key signature of one sharp (F#) and a common time signature of 2/4. The second staff has a key signature of two sharps (F# and C#) and a common time signature of 2/4. The tablature is in standard notation with fret numbers and a key signature of two sharps (F# and C#) and a common time signature of 2/4. The tablature is written in a way that it can be played on a guitar with a standard tuning (E, A, D, G, B, E).

**Staff 1 (Melody):**

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (quarter), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (quarter), C-10 (quarter), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (quarter), C-11 (quarter), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (quarter), C-12 (quarter), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (quarter), C-13 (quarter), B-14 (quarter), A-14 (quarter), G-14 (quarter), 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G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (quarter), C-23 (quarter), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (quarter), C-24 (quarter), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (quarter), C-25 (quarter), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (quarter), C-26 (quarter), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (quarter), C-27 (quarter), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (quarter), C-28 (quarter), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (quarter), C-29 (quarter), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (quarter), C-30 (quarter), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (quarter), C-31 (quarter), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (quarter), C-32 (quarter), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (quarter), C-33 (quarter), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (quarter), C-34 (quarter), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (quarter), C-35 (quarter), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (quarter), C-36 (quarter), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (quarter), C-37 (quarter), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (quarter), C-38 (quarter), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (quarter), C-39 (quarter), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (quarter), C-40 (quarter), 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D-58 (quarter), C-58 (quarter), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (quarter), C-59 (quarter), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (quarter), C-60 (quarter), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (quarter), C-61 (quarter), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (quarter), C-62 (quarter), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (quarter), C-63 (quarter), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (quarter), C-64 (quarter), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (quarter), C-65 (quarter), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (quarter), C-66 (quarter), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (quarter), C-67 (quarter), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (quarter), C-68 (quarter), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (quarter), C-69 (quarter), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (quarter), C-70 (quarter), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (quarter), C-71 (quarter), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (quarter), C-72 (quarter), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (quarter), C-73 (quarter), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (quarter),

The musical score is for a piece titled "G Sol". It features a guitar melody in the upper staff and a corresponding stringed instrument tablature in the lower staff. The guitar part is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together, with some notes marked with a "p" (piano). The tablature is written on a six-line staff with numbers 0-9 indicating fret positions. It includes various techniques such as bends (indicated by a curved arrow) and vibrato (indicated by a wavy line). The piece concludes with a final chord marked with a "G" and a "Sol" (S) symbol.

G-  
Sol

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a final section with a dense, rapid melodic passage. Below the treble staff are two staves labeled 'T' and 'B' (Tenor and Bass), which contain a bass line with notes and rests. The system concludes with a double bar line.

Second system of musical notation. The top staff continues the melodic line from the first system, featuring more ornaments and a final section with a dense, rapid melodic passage. Below the treble staff are two staves labeled 'T' and 'B' (Tenor and Bass), which contain a bass line with notes and rests. The system concludes with a double bar line.

Third system of musical notation. The top staff continues the melodic line, featuring a section with a dense, rapid melodic passage. Below the treble staff are two staves labeled 'T' and 'B' (Tenor and Bass), which contain a bass line with notes and rests. The system concludes with a double bar line.

CII  
Bm  
Si

A-  
La

Fourth system of musical notation. The top staff continues the melodic line, featuring a section with a dense, rapid melodic passage. Below the treble staff are two staves labeled 'T' and 'B' (Tenor and Bass), which contain a bass line with notes and rests. The system concludes with a double bar line.

G

Sol

p i s a m i s a m i

CII

p m i p i m a p i m

p m i p i m a p i m

m i m i m i m i m i

F#7sus(b9)

Fa#

p i s a m i s a m i

G

Sol

i s a m i s a m i

**GUITARRA**

Andante

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[illegible]

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of eighth and quarter notes, with some notes beamed together. The accompaniment consists of quarter and eighth notes, with some notes beamed together. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody is marked with "m" and "i" above the notes, and the accompaniment is marked with "2" and "p" below the notes. The title "The Rose Tree" is written in a decorative font at the top of the page.

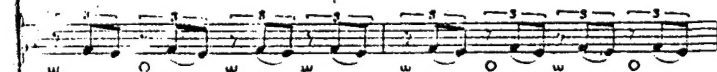
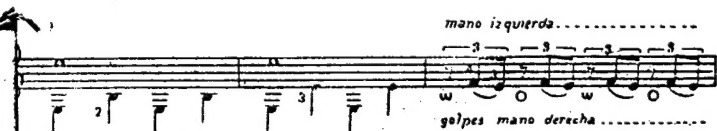
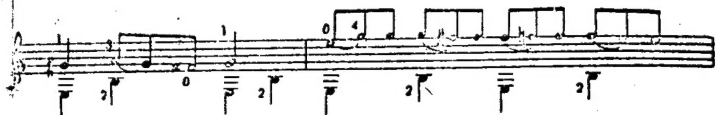
The first system of musical notation for 'The Bird Song' consists of a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The system ends with a double bar line.

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with notes marked with 'm' and 'i' above them, and a box containing '0' and '1'. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with notes marked with '2' and '0' below them, and a box containing '0' and '1'.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The lyrics 'The Rose Tree' are written below the staff. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

[illegible]





# SIGNS:

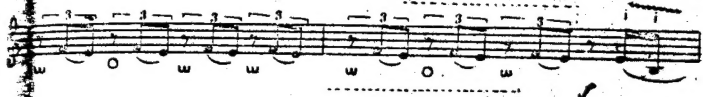
W - golpe con los nudillos en la tapa, cerca del puente.

W - Strike your knuckles on the guitar, close to the bridge.

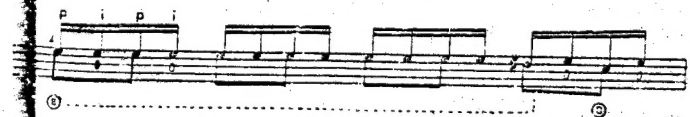
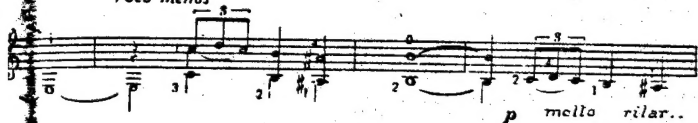
O - golpe con la yema de los dedos en la tapa, cerca del puente.

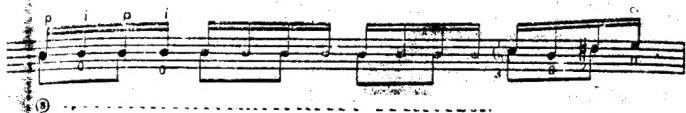
O - Strike the ends of your fingers on the guitar, close to the bridge.





*Poco menos*

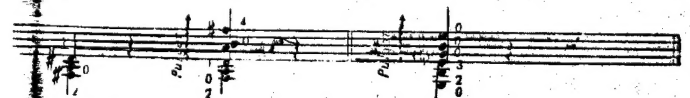
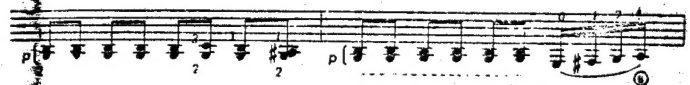




**Meinos**



a lpo.



*Después de aprendida la digitación colo-  
camos la ojilla en el pier  
to, y resultara mas brillante esta  
posición.*

Once you have learned the fingering, if you wish you may place a capo on the 3rd fret, which will result in more brilliance to the composition.